

CAPITOL DOME

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WASHINGTON IN GENERAL

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# Washington, D.C.

## Capitol Dome

Excerpts from newspapers and other sources

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*Newark Sun. Call 2/12/28*

## *Some Leading Players and Scenes In the Lincoln Drama*



THE CAPITOL IN WAR TIME—A scene at the Capitol in Washington at the time of Lincoln's inauguration. The dome, unfinished at that time, was not completed until after the war.



# LINCOLN LORE

Bulletin of the Lincoln National Life Foundation - - - - - Dr. Louis A. Warren, Editor  
Published each week by The Lincoln National Life Insurance Company, Fort Wayne, Indiana

Number 819

FORT WAYNE, INDIANA

December 18, 1944

## LINCOLN AND THE CAPITOL DOME

Recently it was announced that the Statue of Liberty in New York has been wired for brilliant illumination as soon as the world is again able to appreciate the glory of such a display. There is also another statue at Washington on the dome of the Capitol called, "Freedom," that received a similar treatment during the first World War to make it more resplendent. There are eighty-six floodlights and twelve searchlights in the Capitol dome illuminating system. Four of these searchlights are focused on the statue of "Freedom."

On January 15, 1856, Jefferson Davis wrote a letter to Captain M. C. Meigs, in charge of the Capitol extension, in which he made some comments on the design for the statue called "Freedom" which was to crown the dome of the Capitol. The Secretary seemed to be especially dissatisfied with the "Liberty Cap" which "Freedom" wore. Davis commented, "'The Liberty Cap' has an established origin in its use, as the badge of the freed slave; and though it should have another emblematic meaning today, a recurrence to that original may give to it in the future the same popular acceptance which it had in the past. Why should not armed Liberty wear a helmet?" The Secretary's preference, with respect to the type of headgear to be worn by "Freedom," was made known to Crawford, the sculptor. As might be expected, he put a helmet or a crest on "Freedom." This change in reality transformed the figure into a knight, with all the implications of "the established origin in its use."

It was in the very midst of the Civil War, during the administration of Abraham Lincoln, that the Capitol dome was completed, and the statue of "Freedom" put in place. Something of the history of the erection of the statue is of interest in that the final approval of the design was by Jefferson Davis, then Secretary of War under Pierce, and the dedication ceremonies indirectly under the supervision of Lincoln.

Thomas Crawford passed away before the model for "Freedom" in heroic size was shipped to America from Europe. The boat on which it was forwarded was shipwrecked, but the statue was saved and transported by another vessel. The shipment reached Washington in April, 1859. On April 3, 1860, Secretary Davis authorized Clark Mills to cast the statue of "Freedom" from the Crawford model at the foundry near Blandensburg. The work had progressed to some extent when the Civil War broke out.

Simon Cameron, the new Secretary of War in the Lincoln Cabinet, authorized Captain Meigs to issue the following order on May 15, 1861. "Work upon the Capitol Extension and the new dome is suspended. This order is given in consequence of the condition of the country. The new government has no money to spend except in self defense. . . ."

In April, 1862, an act of Congress was approved authorizing the completion of the dome, which, of course, would include the casting and putting in place of the statue of "Freedom." When the statue was finally cast and viewed, preliminary to its erection on the dome, there was some dissatisfaction with respect to the headgear which Secretary Davis had suggested be changed from a cap to a helmet. Representative Robert McKnight, of Pennsylvania, on February 8, 1863, introduced the following amendment to a bill:

"Provided—That the architect of the Capitol be and he is hereby authorized and directed to have the nondescript ornament removed, under the direction of the sculptor, from the head of the bronze statue Liberty, before the same is elevated to its position on the apex of the Capitol dome." Nothing was done, however, at this time to have the objectional helmet corrected, and "Freedom" was put in place with the headgear of a knight.

Shakespeare's "Uneasy lies the head that wears a crown" might be paraphrased in this instance with the use of the word "helmet" instead of "crown."

Hon. John H. Rice, chairman of the Committee on Public Buildings and Grounds, made some inquiries about the "crest" on the "Statue of Freedom," and seeming especially anxious to learn whether or not it appeared in the original design. Thomas A. Walter, architect of the United States Capitol Extension, replied on April 20, 1864, that, "It conforms in every particular to what is understood to be the first design: viz, the design of Mr. Thomas Crawford approved by Jefferson Davis." Apparently, however, Mr. Walker did not call to mind Crawford's original drawing with the "Liberty Cap" to which Davis had objected.

It would be expected that the dedication of the statue which from the structural viewpoint, at least, completed the magnificent edifice, would be a time of great festivities with much oratory and public demonstration. We see in the following order by the War Department the hand of the Commander-in-Chief when it was requested of the superintendent of work on the dome that "no demonstration whatever be made on the placing of the head on the statue . . . that none of the persons on the dome be permitted to make any noise whatever, or to wave their hats and also that no attempt be made by anyone to speech making."

The importance attached to the unveiling of the statue, however, is shown by the following order from the War Department, known as Special Order No. 248, Headquarters, Department of Washington, Twenty-second Army Corps, December 1, 1863:

"Sec. 3 At 12 m. on the 2d inst. the Statue of Freedom which crowns the dome of the National Capitol will be inaugurated. In commemoration of this event and as an expression due from the Department of respect for this material symbol of the principle from which our Government is based, it is ordered—

"First, at the moment at which a flag is displayed from the statue a national salute of 35 guns will be fired from a field battery on Capitol Hill.

"Second, that the last gun from the salute will be answered by a similar salute from Fort Stanton, which will be followed in succession from right to left by salutes from Forts Davis, Mahan, Lincoln, Bunker Hill, Totton, De Russy, Reno, Cameron, Corcoran, Albany and Scott.

... "Fourth, Brigadier General W. F. Barry will make the necessary arrangement for and superintend the firing from Capitol Hill, Brigadier General De Russy from the works south and Lieut. Colonel J. A. Haskin from those north of the Potomac.

"By the command of Major-General Augur:

"Carroll H. Potter,

"Assistant Adjutant General."

The helmet on the head of the statue and the inscription on the base, "E pluribus unum," may have had too much thunder in the way of suggestion for oratory. Instead of preparing a speech on this really important construction achievement in the midst of a great war, the president on dedication day wrote a letter to George Opdyke and others, who had invited him to speak at Cooper Institute on December 3rd. The concluding paragraph of the letter might be considered his dedication speech for the Statue of Freedom.

"Honor to the soldier and sailor everywhere who bravely bears his country's cause. Honor also to the citizen who cares for his brother in the field, and serves, as he best can, the same cause—honor to him, only less than to him who braves, for the common good, the storms of heaven and the storms of battle."



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## THE STORY OF FREEDOM'S SILHOUETTE

By JOHN J. DALY

**B**Y THE END of the June bride season, close to 500,000 sightseers will visit Washington, look at the Capitol Dome, and go away without hearing the story of the statue atop the building.

Placed so high above the street level—380 feet—the human eye can hardly tell whether this is a statue of a man or a woman. Whether it's a mythical god or goddess. Few know what it represents. Liberty, Freedom or the Pursuit of Happiness. It has even been called "Miss America."

Through the years other names have been given this work of art.

David Lynn, architect of the Capitol, says the official name of the great bronze is "Statue of Freedom." He should know.

An American sculptor, Thomas Crawford, created this work. He called his statue "Armed Liberty." Crawford worked out all the details in the ancient city of Rome, where he had gone to study under the masters. He finished the model, but never had the pleasure of seeing his statue cast in bronze. The same ship that brought the plaster model to America also carried word of the sculptor's death.

That was back in 1857. The statue was swung into place on December 2, 1863, at noon. Booming of cannon from nearby forts and the hurrahs of crowds gathered on the Capitol lawn greeted the placement. The nation was then in the midst of a civil war. As the statue had been authorized and designed long before this conflict there is in its motif no mention of this warfare even though the finished product presents as its theme, The Past and the Present of America.

At the time the award was made, Jefferson Davis, later President of the Confederacy,

was Secretary of War for the United States. Under his authorization, Crawford, the sculptor, was told to proceed with the work. Crawford and Davis then entered into a series of correspondence over the statue.

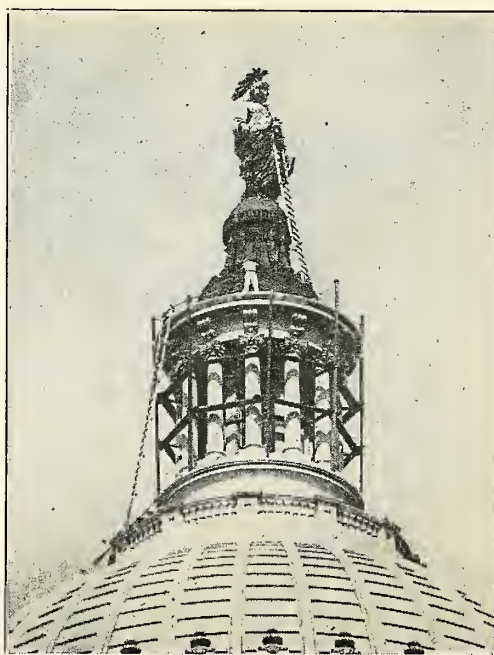
In his workshop on the Via del Orto di Napoli in The Eternal City, Tom Crawford set out to make his masterpiece for the young city then just reaching man's estate on the banks of the Potomac. He knew he had to meet the approval of Jeff Davis, the Secretary of War. As soon as the cast was in proper shape, photographs were taken. These were sent to Washington by slow-moving ocean vessels.

Receipt of the first set of photographs, several in number, drew this letter from Jeff Davis: "The second photograph of the statue with which it is proposed to crown the dome of the Capitol impresses me most favorably. Its general grace and power, striking at first, have grown on me as I studied its details.

"As to the cap, I can only say, without intending to press the objection formerly made, that it seems to me that its history renders it inappropriate to a people who were born free and would not be enslaved. . . . The liberty cap has an established origin in its use as the badge of the freed slave, and though it should have emblematic meaning today, a recurrence to that origin may give to it in the future the same popular conception which it had in the past.

"Why should not Armed Liberty wear a helmet? Her conflict being over, her cause triumphant, as shown by the other emblems of the statue, the visor would be up, so as to permit the display of a circle of stars expressive of endless existence and of heavenly birth."

Indeed, that's the way the



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head of the statue came to be adorned. The sculptor, on receipt of Jeff Davis' critique, dispensed with the so-called liberty cap and in its place fashioned a helmet "the crest of which is composed of an eagle's head and a bold arrangement of feathers, suggested by the costume of our Indian tribes." That was Crawford's own description, and it pleased Jeff Davis.

**ENCOURAGED**, Crawford went to work with renewed vigor. But he had other commitments. This work was shared with his statue of Freedom. One of the major pieces was a statue of George Washington. So the Washington statue and Freedom went up hand in hand, so to speak.

It happened this way. Previously, on a visit to his native land, the young sculptor—Crawford was only 44 when he died—had entered a competition authorized by the City of Richmond, Virginia, for a heroic statue of the Squire of Mount Vernon. Crawford won.

This was the work he was engaged upon in his little studio in Rome when the Jeff Davis suggestion for a change in the "Statue of Freedom" came along. Only at that time they were calling it "Armed Victory."

Six years of unflagging labor kept Crawford busy. He was the busiest sculptor in seven nations, as he afterwards said. And it was this unrelenting drive that brought about his end.

Aside from the statue now atop the dome and the Washington equestrian statue, Crawford had also accepted from the United States government an invitation to compete for sculptural decorations proposed as adornments to the Capitol. As a result of his ability, Crawford had received the award for the most exclusive commission of that period. As a result of this he made the marble pedimented doors to the Senate Wing of the Capitol. Over one of these doors is a piece called "History," over another, "Justice."

Better American sculptors came after Crawford, not before. That was the dictum. Even his rivals admitted the man had a genius for work of this sort. This was proved when he laid plans for decorating the dome of the Capitol.

Up to that time the dome had been bare. Under Crawford's direction, years before the statue itself was finished, Italian workmen came to America to make the scene ready. They carved, in Massachusetts marble, Crawford's huge pedimented group with its busy unrelated figures now planted at each side of the central subject. It was about this time that the statue's name began to be shifted from "Armed Liberty" to "Freedom." Crawford liked the idea of "Freedom." As he conceived the statue, it was an America—or "Freedom"—amply draped, secure in her laurel wreaths, eagle and sun-rays.

Crawford became a story teller through the medium of his statue. In his work, as it now adorns the Capitol, can be found the saga of the vanquished Indian, the career of the woodsman, the hunter with his quarry, the soldier in battle, the merchant, the mechanic, the teacher and the pupil.

All these things are there, in the "Statue of Freedom," on top of the Capitol dome.

Naturally, they cannot be seen because the statue

is so high above street level and beyond the focus of human gaze. But there is a place where the visitors to Washington—and Washingtonians, too—may see all the glorious detail of Crawford's "Statue of Freedom." That is, in the National Museum.

There is a plaster model in the Arts and Industrial Building of the United States National Museum. This is the same model of the "Statue of Freedom" that was fashioned by the sculptor, Thomas Crawford.

Until this model was placed on public view, in 1890, it had lain in the basement of the United States Capitol, along with a lot of other valuable art—oil paintings and the like. They had all been there more than a quarter of a century, subject to dirt and neglect.

How the model of the "Statue of Freedom" ever got into the basement of the Capitol building is something that no one seems able to explain. It was just part of the old-fashioned neglect that has always bothered democracy.

Up to that point, however, here is the history of the model.

Thomas Crawford finished his work shortly after New Year's Day, 1858—and gave a party in his studio. His friends then helped him prepare the plaster model for shipment. There seemed to be no hurry on that score, either. It was not until the Easter time that the statue was placed aboard a ship due to sail for America.

The boat carrying the plaster model of the statue sailed from Leghorn, Italy, April 19, 1858—bound for New York.

Less than three days out of port, the ship sprang a leak. The leak continued for thirty days. On May 19th, the ship put in at Gibraltar. There, all the cargo—except the statue-model—was taken off and the vessel caulked.

The same ship set sail again on June 26th. But whoever hammered in the oakum failed to do a good job and by July 1 the ship was leaking badly again.

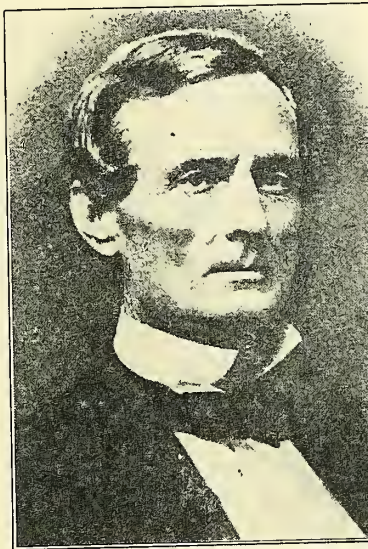
On the fourth of July, when there should have been a good old-fashioned patriotic celebration aboard, water started rushing into the hold of the ship at the rate of twelve inches an hour.

That was bad business. Instead of singing and serenading, or even the lighting of a Roman candle or two—and there were plenty of these aboard—it was every man to the pumps. Not only did they man the pumps, but they started throwing cargo overboard.

**AS THE RECORDS SHOW**, part of the cargo that hit the sea consisted of 250 cases of valuable rugs and 48 cases of citron. At one time they debated about throwing the model over the side of the ship. Had that happened, the present-day "Statue of Freedom" would not be there.

Even at that, the model came very near not getting to Washington. On July 27th, in the year of the voyage, water was coming into the ship at the rate of 16 inches an hour. So the captain, knowing he could never make New York, drifted with the tide down to the Bermudas. There the vessel was condemned.

For a long time the ship lay in dock. Then it was sold. The new owner wanted no part of the "Freedom" model, so he ordered it taken off the ship and parked on a (See FREEDOM'S SILHOUETTE, page 31)



Jefferson Davis Was Secretary of War When the Award for "Freedom's Silhouette" Was Made



who were hailed before a Congressional Committee in 1947.

In Boston the Massachusetts legislature has passed a bill forbidding persons convicted of subversive activities from teaching in the schools of the State. In addition it provides for a \$1,000 fine for violation of the present teachers' oath law.

One of those opposing the legislation was Dr. James B. Conant, of Harvard, who told the legislators a bill barring Communists from teaching positions would be "welcome news to the rulers of Soviet Russia" and claiming it plays into the hands of the Soviets by dividing Americans and promoting hysteria.

Students from 27 universities gathered at Ohio State and heard Joseph Starobin of the *Daily Worker*, high official in the Communist Party, claim that a "fantastic myth of Soviet expansion has been conjured up," adding that it is the United States, and not Russia, which is expanding and interfering in the affairs of other nations. Rev. William Howard Melish, chairman of the National Council of American-Soviet Friendship, an organization now on the Department of Justice subversive list, sent a message to the students declaring that there was no "direct evidence of Soviet interference" in the "case of the Czechs." Oliver Loud, physics professor of Antioch College, told the students the Marshall Plan "must be replaced by the Wallace Plan." Several professors of Antioch were exposed to the House Committee on Un-American Activities by Walter S. Steele of the NATIONAL REPUBLIC last July—one an original charter member of the Communist Party, another mentioned as an American Navy Department contact in the Canadian spy ring, and another as a "fronter"; to which the only answer was an attempted smear of Mr. Steele by the college organ.

## New Red Organ

The new Communist Party journal of "culture," a combination of the weekly *New Masses* and the quarterly *Mainstream*, has made its appearance under the name *Masses-Mainstream*, in pocket size. The illustrations are drawn by former *New Masses* artists, with William Gropper, veteran Communist, as featured cartoonist. Writers include the usual corps of Communists who handled the Communist barrage-by-words in the previously published journals. Editors include Lloyd Brown, Herbert Aptheker, Samuel Sillen and Charles Humboldt. Aptheker was on the New Deal war staff during the recent World War.

## Atom Scientists

Atom scientists and their pals are hot under the collar because some of their fellow scientists are being questioned as to loyalty. The situation was intensified recently when a Congressional Committee demanded government reports on Dr. Ed-

ward Condon, American atom scientist who heads the Bureau of Standards, where most of our secrets are tested.

Scientists themselves are responsible for the situation, for it was the seizure of their own fellow experts in the Canadian spy case and the activities of some of them in the United States, France and England, that caused the concern of the American public.

## LIBERTY-EFFACING TAXATION

(Continued from Page 14)

wished for. As late as Oct. 22, 1947, General Marshall stated: "There has been constant reference to a Marshall plan. The reference to me personally was unfortunate, but the reference to a plan was definitely misleading." (N. Y. Herald-Tribune, Oct. 23, 1947.) Sound-thinking Americans have a right to wonder whether the so-called Marshall Plan is not in reality a disguised five-year Soviet Plan to complete the spending of our Republic into destruction.

Attempted tax levies for purposes beyond the government's lawful functions are undeniably tyrannical and subversive, although conducted under forms of law. Such levies constitute a picking of the pockets, and a confiscation of the property, of the people. The government does not own the circulating medium, nor the productive or other property, real or personal, throughout the land. The government is usurping power when attempting to make any gifts. Each citizen must determine for himself, individually and voluntarily, what gifts he will make, at home or abroad.

The character, enormity, and multiplicity of liberty-effacing taxes have created an etymological jargon rivaling that of the new bureaus and offices set up by the New Deal to shackle the liberties of the people. Government's lawful functions are outrageously exceeded, notwithstanding the use of forms of law. The artful but shallow subterfuges resorted to should not deceive persons of practical intelligence.

Government cannot lawfully exact penalties for production not covered by government permit, nor lawfully pay subsidies for reduced production, nor lawfully make use of tax moneys to buy up and hoard, and then re-sell, necessities of life or other commodities to control or manipulate market prices. American taxpayers cannot be lawfully compelled to subsidize socialism at home or abroad. The exaction of license fees for conducting ordinary businesses is socialistic. The individual has the inherent right to conduct such businesses, and does not derive the right from government.

Income taxes are penalties on thrift, as well as furnishing a pretext for invading one's private affairs, and more recently have been used to subject employers to involuntary servitude by converting them into tax-collectors through withholding. Sales taxes inflict penalties upon purchasers, and subject sellers to involuntary servitude as tax-collectors. Gift taxes are deterrents

upon beneficence and charity, as well as mediums for governmental prying into private affairs. Taxes upon comforts in the home tend to curtail such comforts, and, consequently, to discourage the American way of life. Estate taxes deprive widows and children of much property.

There should be a complete elimination of hypocrisy and subterfuge in connection with taxation, a return of government to its lawful functions only, and a consequent levy of simple and non-burdensome taxes only, for the welfare of the American people, and not for globaloney schemes.

The hour is very late! The national elections of 1948 may be the last opportunity to initiate effective remedies. Candidates who avoid or soft-pedal this vital matter deserve neither confidence nor respect.

## FREEDOM'S SILHOUETTE

(Continued from Page 2)

wharf. There it remained until word got to Washington. Promptly a vessel was chartered and sent to Bermuda with instructions to bring the model to the United States.

When the plaster cast arrived in the United States it was taken to Mills Station, a hamlet on the Baltimore and Ohio Railroad outside of Washington. There it was cast in bronze by Clark Mills.

This work was begun in 1860. But it was three years later before the statue was hoisted to its final resting place. The task was not an easy one. There were no hydraulic derricks in those days.

A mechanical engineer, Charles F. Thomas, of 32 11th Street, Brooklyn, got the job of placing the statue on the Capitol dome.

No one seemed to envy Mr. Thomas his job. Indeed, most of the trade believed he would fail. But he designed and erected a platform and then obtained a certificate from A. Lincoln, signed by the President himself.

While Thomas was building the pedestal and getting ready to place the statue in position, Clark Mills was doing the casting and making out bills. For his work in casting the figure he was paid \$9,800.

For labor, iron work and copper, there was a further expenditure of \$10,996.82.

For the model, and for all his years of labor, the sculptor—true to art tradition—received only \$3,000.

Thus, it cost the United States government \$23,796.82 to place the "Statue of Freedom" on top of the Capitol dome.

At the end of the casting, when it was simply and solidly based, the statue was taken by derrick from the little town outside Washington to the Capitol grounds. It was even a long time after this event that the statue found its permanent place over the houses of Congress.

The "Statue of Freedom" was unveiled atop the Capitol on the opening day of the



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## PATTERN FOR PUPPETS

(Continued from Page 6)

instead of honoring escaped convicts, instead of treating these debauched characters as social and diplomatic equals, thereby aiding them in their scheme to enslave millions of helpless people, it behooves us to find a few heroes who shall be able to halt this parade of villains. And we have little time to waste if we are going to see the complete triumph of virtue over the forces of evil.

## ARMY DAY

(Continued from Page 20)

Canal Zone for espionage and was found guilty of having forwarded military secrets to certain Communists in New York?

Do you know that Sophie Marino and Sophie Borginsky were charged with circulating Communist propaganda among American soldiers?

Do you know that Louis J. Engdahl, who later died in Russia, a high Communist official, urged mutiny in our armed forces in an address delivered in New York City, and that shortly thereafter a document containing instructions, issued by the Communists, entitled "Work in the Armed Forces," called for the stepping up of the revolutionary movement within our armed forces? Two soldiers of good character exposed the approach of Communists to them to stir up revolts among soldiers in our Army.

Do you know that Paul Kassay, a former Austro-Hungarian Communist naval officer, was found employed on a naval dirigible project in Akron, Ohio, and charged with attempted sabotage of the dirigible "Akron" when inspectors found him weakening its structure by failing to insert rivets in the frame of the dirigible?

The enemy has bragged of its easy penetration, not alone of our armed forces and our secret services, as it has also deeply penetrated our State Department and our war industries, including atom bomb projects. They have even carried their drive into West Point. This was admitted by Norman Mini, an expelled cadet. Secret documents have affirmed the truth of his admissions.

At this very moment, American-born Soviet trained agents are active in Hawaii. One of them landed there from Russia, via Japan, shortly after the firing began on the European front during World War II, but before the Japanese attack on Hawaii. Another, a Negro, just arrived in Hawaii from the United States. While the former paves the way for a Russian Pearl Harbor, his wife, quite as skilled, is active among the organized forces on our West Coast. Left-wing unionists controlling our sea-going transportation have likewise recently moved into Hawaii. Are we to experience another Pearl Harbor in the near future?

These are but a few of the hundreds

of recorded incidents of Communist conspiracy, sabotage, sedition and anarchism within our armed forces over a span of years during which our country has not been engaged in open war with Communist countries. What can we expect unless our armed services, war industries, and transportation and communication lines are alerted in preparation for the threatened outbreak of war between the United States and Russia?

## STEPS TO DELINQUENCY

(Continued from Page 18)

an abandonment of the disciplinary basis of free government.

A study of delinquency in the making is a study of modern war in the making. Both are in the making, as manifested by the degeneration of the concepts of fun and celebration. Our Fourth-of-July celebration was not originally a pouty child's exultation of suddenly getting by with misbehavior; it was a celebration of the declaration of a new ideal of free government based on self-discipline.

The degeneration of the concept of celebration into a negative, destructive notion was an inevitable consequence of adult delinquency, from delinquent parents in local communities to delinquent national spokesmen who failed to show servicemen anything better to be fighting for than mere "survival" in a game of power politics.

Constructive celebration is something quite different. It is the celebration of an achievement, an acquired superior skill. A celebration of victory over collectivistic ideology would be a celebration of the restoration of leadership by and respect for responsible rugged individualists instead of irresponsible "brain trusts" and "supermen."

## INDIVIDUAL ENTERPRISE

(Continued from Page 16)

in the sunlit dawn that followed that darkest hour, Lord Delaware's ships came sailing into the Old Dominion!

British cheers echoed and reechoed from bank to bank of the river, whose dark waters suddenly were silvered by the beams of the rising sun. All returned to Jamestown. Abundant food and needful supplies were brought ashore.

Free, capitalist enterprise had triumphed. The glorious Old Dominion was firmly established. The spirit of liberty was victorious.

The venturers had survived the tempest!

\* Shakespeare's use of this tempest as material for his dramatic work has been commented upon by a number of scholars. Among those whose observations are most conclusive may be cited Robert Ralston Cawley. "Shakespeare's Use of the Voyagers in *The Tempest*." *Modern Language Association of America*.

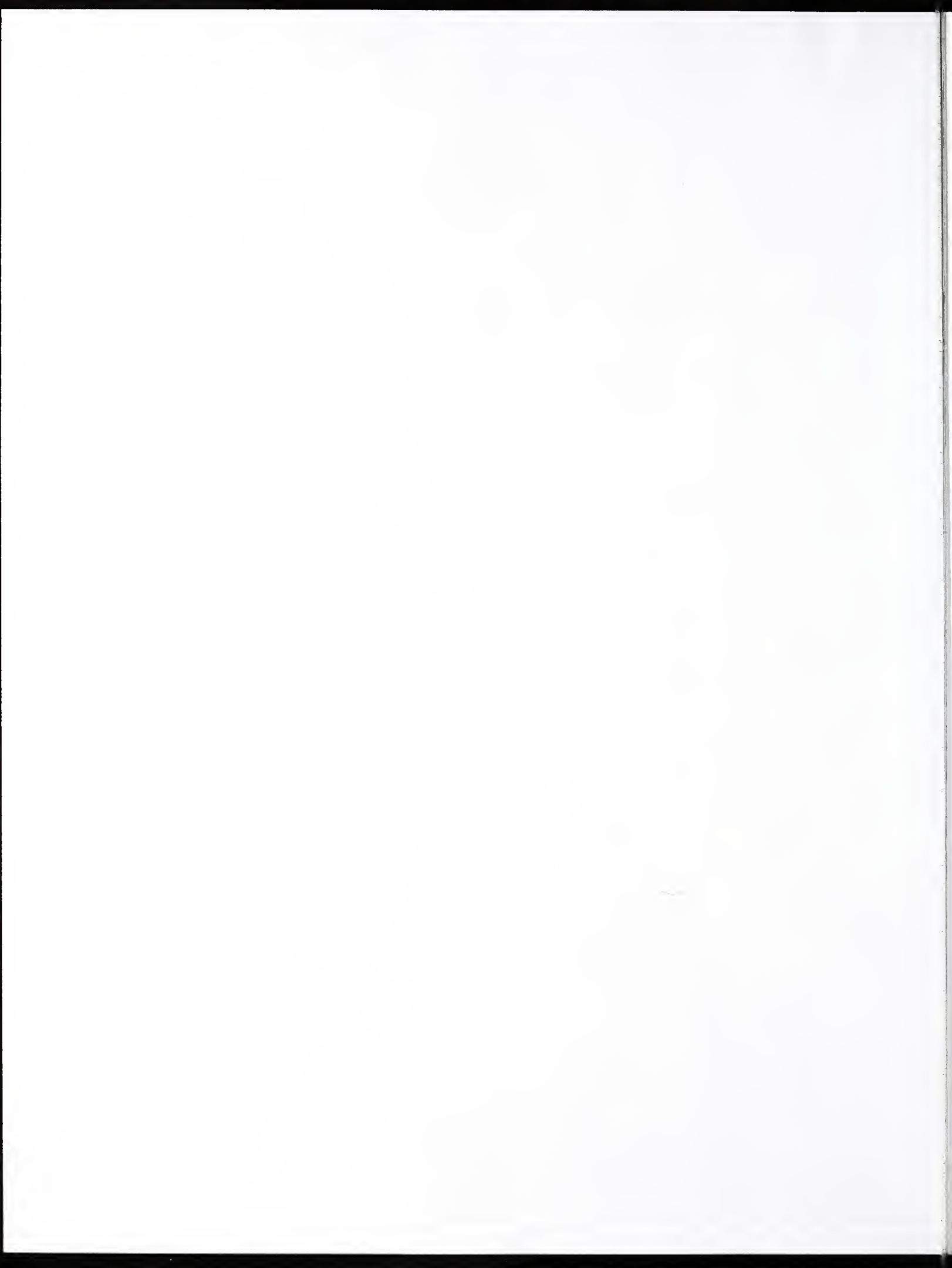
second session of the thirty-seventh Congress—December 2, 1863—in the administration of Abraham Lincoln, by Hannibal Hamlin, of Maine, the Vice President of the United States.

Crawford, the sculptor, had planned on being present. But that was just another one of the disappointments that shadowed his life.

Several years before the unveiling, the sculptor had been in America to arrange some business matters and plan for other work. In the fall, he returned to Rome. His wife and children remained in the States. On the voyage, Crawford developed a serious eye trouble. Back in Rome he became absorbed in his work, paid no attention to his affliction. Finally he had to give up. Specialists found a malignant growth behind the orbit of his right eye.

His wife was summoned and he was taken to Paris for treatment. He was operated on and spent many months in a dark room. Then he was sent to London to recuperate, and to catch the first boat back to America. He never made the journey. Born in New York City, March 22, 1813, Crawford died in London on October 10th, 1857.

In Washington, his statue—"Freedom"—makes a gorgeous silhouette against the sky.





81<sup>ST</sup> CONGRESS  
1<sup>ST</sup> SESSION

# H. R. 5943

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## IN THE HOUSE OF REPRESENTATIVES

AUGUST 9, 1949

Mr. MURDOCK introduced the following bill; which was referred to the Committee on House Administration

---

## A BILL

To provide for the erection of a monument at the grave of Constantino Brumidi.

- 1      *Be it enacted by the Senate and House of Representa-*  
2      *tives of the United States of America in Congress assembled,*  
3      That (a) the Secretary of the Interior is authorized and  
4      directed to accept on behalf of, and without cost to the  
5      United States, title to site numbered 6, lot numbered 70, in  
6      Glenwood Cemetery, District of Columbia, such site being  
7      the grave of Constantino Brumidi, the artist who spent  
8      twenty-five years decorating the Capitol Building of the  
9      United States and died as the result of a fall from the  
10     Rotunda frieze during his last assignment in the Capitol.  
11     (b) Upon acquisition by the United States of title to

1 such site, the Secretary of the Interior is authorized and  
2 directed to erect, with the advice of the Commission of Fine  
3 Arts, a suitable monument to mark the grave of the said  
4 Constantino Brumidi.

5 SEC. 2. There is authorized to be appropriated the sum  
6 of \$200 to carry out the purposes of this Act.

81ST CONGRESS  
1ST SESSION

H. R. 5943

## A BILL

To provide for the erection of a monument at  
the grave of Constantino Brumidi.

By Mr. Mundock

AUGUST 9, 1949

Referred to the Committee on House Administration





*Constantino  
Brumidi*



Agreed copy  
D. L. L. L.  
Sept. 1949

CONSTANTINO BRUMIDI  
MICHELANGELO  
OF THE  
UNITED STATES CAPITOL

FOREWORD

It should be made clear by way of an Introduction to this appraisal of Constantino Brumidi that the author is neither an artist nor an art critic. I am simply the wife of a Western Congressman who has been stirred by the patriotism of the Italian artist, Brumidi; by his exquisite decorations on the walls and ceilings of our Capitol Building of the United States; by his persistent effort in the face of blinding criticism; and finally, by his unmarked burial place.

I have asked myself certain questions many times, and no doubt you will repeat those same questions many more times: "How can countless exquisite frescoes and paintings adorn our Capitol Building and yet the American people have little or no knowledge of their existence?" "How could an artist spend twenty-five years of his life in decorating this Capitol Building and then remain as unknown as his frescoes?" "How could a Government such as ours, that has rewarded so many for so much, forget the artist, Brumidi, and let him lie unhonored and unknown for almost seventy years in an unmarked grave?"

I cannot answer these questions. I can only record for you authenticated Brumidi facts in some such sequence as they have unfolded themselves to me during the twelve years I have been inspired by the artist's frescoes—all the time waiting for a poet or an artist to tell this story.

I do know, however, that great service and sacrifice in our Democracy often are not rewarded until long years have slipped away. I know, too, that unjust criticism and ridicule can so befog the patriotic works of a good man that even half a century is often not long enough for those works to emerge in all their glory.

I know, also, that Constantino Brumidi was so fired with love of liberty that no amount of work and determined effort was too great for him to expend for his adopted country. He worked on the Capitol Building of the United States throughout the terms of six presidents: Franklin Pierce; James Buchanan; Abraham Lincoln; Andrew Johnson; Ulysses S. Grant; and Rutherford B. Hayes. At the age of sixty he finished the almost unbelievable task of painting in the very top of the Dome of the Capitol Building 4,664 square feet of concave fresco—huge colorful figures that appear lifesize 180 feet below.

And even before the Civil War he had sketched the fifteen scenes of American history for a frieze to encircle the Rotunda, some 58 feet above the floor. He had prayed to live long enough to paint this frieze, but when the signal finally came from Capitol authorities to begin his last cherished fresco he was an old man of seventy-two. His life had lost its physical zest but not its will to work.

The young wife he had married at the height of his American financial success had long since gone with a younger man; his lonely years and his poverty weighed heavily upon him; criticism and ridicule had undoubtedly taken their toll but the old artist persistently stayed with that last assignment.

Even when he slipped from his painting platform, the day of his almost fatal accident, and hung by his bare hands 58 feet above the cement floor of the Rotunda, until workmen could reach him from the top of the Dome and from the floor below—even then it must have been sheer will power that closed those old artist hands tight enough to hold his body weight from the floor below.

But he never came back to finish his frieze. He died "at his parlor studio with his work about him," and with the loneliness and poverty about him, which he feared. He was buried by a few friends.

Today that burial place is still unmarked, but the Brumidi frescoes in the Capitol Building of the United States mark for all time the artist's genius and his love of liberty. What the critics termed "gaudy colored plaster" ninety years ago can today be reproduced for you with all the original color preserved. Could the artist have foreseen the exquisite Brumidi reproductions in this book he would have died in peace.

MYRTLE CHENEY MURDOCK



CONSTANTINO BRUMIDI  
MICHELANGELO  
OF THE  
UNITED STATES CAPITOL

"—So long has Brumidi devoted his heart and strength to this Capitol that his love and reverence for it is not surpassed by even that of Michelangelo for St. Peters."

Senator Justin S. Morrill of Vermont  
from the *Congressional Record*  
Feb. 24, 1880

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PART 2

BRUMIDI ART IN THE U. S. CAPITOL

House of Representatives Committee Room (1855)
House of Representatives Chamber (1857)
The President's Room (1855-1860)
The Dome Canopy (1863-1865)
Senate Appropriations Committee Rooms (1865-1871)
The Senate Reception Room (1858-1872)
Senate Foreign Relations Committee Room (1874)
Senate District of Columbia Committee Rooms (1858-1876)
Ground Floor Corridors, Senate Extension (1855-1878)
The Rotunda Frieze (1877-1880)

WASHINGTON, D. C.

September, 1949

Dear Capitol Enthusiast:

In Washington, any contact with the Capitol Building of the United States increases our love for that building. That was true, even with the Italian artist, Constantino Brumidi, for he said in 1855: "My one ambition and my daily prayer is that I may live long enough to make beautiful the Capitol of the one country on earth in which there is liberty." - And for twenty-five years he "made beautiful" our Capitol Building.

Senator Voorhees, of Indiana, made a speech in the Senate back in 1880, a few days after the death of Brumidi, our Capitol artist. Said the Senator by way of eulogy:

"At no distant day some memorial will be erected to his (Brumidi's) memory. He who beautifies the pathway of life, who creates images of loveliness for the human eye to rest upon is a benefactor of the human race. He will be crowned by the gratitude of his own and of succeeding generations."

And now, in 1949, I envisage a memorial to Brumidi--not in cold stone or patina bronze--but a book, probably entitled, HE SO LOVED LIBERTY-. Fortune has favored me during my dozen years of research on Brumidi, for I have been able to unearth some valuable information on his life and works; however, publishers have been fearful lest a memorial volume on the Capitol artist would not bring profit. Periodically they have told me two things: (1) "A Brumidi book such as you want with biography and first class color reproductions of his Capitol art would have to sell for fifteen or twenty dollars." (2) "The initial investment is too great a risk."

But I still dream of the Brumidi memorial. I BELIEVE that with a substantial commitment of pre-publication sales a beautiful Brumidi volume can come off the press in 1950 and retail for even less than ten dollars. If I can manage the publication, will you bolster my risk with your enthusiasm--and whatever else you are moved to do with the enclosed card?

Sincerely yours,

*Myrtle Cheney Murdock*

MYRTLE CHENEY MURDOCK  
(wife of John R. Murdock,  
Congressman from Arizona)

P. S. Truly, I am counting on your love for the Capitol Building of the United States to encompass the Italian artist, Constantino Brumidi.

*Published her book about Brumidi in 1951*





**In 1861:** Lincoln was inaugurated before a headless dome. Only the completed part of structure shown above was standing. Construction soon got under way; photograph below was taken in 1886.

**NID**

# **New In Dentistry**

VOL. 9 NO. 1

JANUARY 1969



**NID**

# **New In Dentistry**

phone: (201) 652-9118 • p.o. box 424 • ridgewood, n.j. 07451



## ABOUT THE COVER

This January brings not only a new year, but a new Congress and a new Administration. The site of Richard Nixon's inauguration, like that of all of his 36 predecessors, except George Washington and John Adams, is the Capitol. But that imposing building hasn't always looked as it does on the cover of this issue of N. I. D. The North, or Senate, wing was completed first and served as the Capitol until 1807 when the House wing was added. After the British burned the Capitol in 1814, rebuilding began on a piecemeal basis over the decades, but faithful to the original plan. The dome wasn't erected until the 1860s. The final change was made in President Kennedy's Administration when the east front was moved forward 32 feet for better balance.

Of special interest to people in the health sciences is that the original designer, in 1793, of our magnificent Capitol wasn't an architect at all, but a physician, Dr. William Thornton. President Washington selected his plan over 15 others.

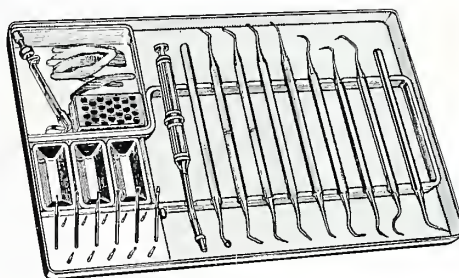
*Photo courtesy Lincoln National Life Insurance Co., Ft. Wayne, Ind.*

**NID**

### Biggest Prepaid Plan Underway

Prepaid dental care for 52,000 employees of McDonnell Douglas Corporation and their families became effective the first of the year. Another 30,000 employees and their dependents will become eligible January 1, 1970. When fully implemented, it will be the largest prepaid plan for employees of a private corporation, with an estimated 300,000 persons eligible for benefits, fully paid

## NEW COLOR-KEYED INSTRUMENT TRAYS



Dri-Clave's new line of Futura color-coded instrument trays are designed to simplify work patterns for both dentist and assistant. These blue, red, gray, and gold compartmented trays provide means of organizing easily identifiable instrument set-ups for specific techniques such as amalgam, crown and bridge, endodontic, periodontal, etc.

The trays are made of heavy gauge anodized aluminum, with permanent colors. The entire tray set-ups, with precision-fitted covers, can be sterilized intact and stored for later use. For further information, write Dri-Clave Corporation, 54 Kinkel St., Westbury, N.Y. 11590.

**NID**

for by the employer, an aerospace company.

McDonnell Douglas workers will have a choice of dentists. Coverage will be provided by dental service plans in California, Florida, Oklahoma, Arkansas, South Carolina, and Texas. The program will pay 75 per cent of allowable charges for basic dental services and 50 per cent for dentures and bridges subject to a \$600 per patient annual maximum.

**NID New In Dentistry**

## U.S. Capitol's Modified 'Freedom'

To the Editor:

The scuffling in Brazil over the reputed Communist symbolism of Oscar Niemeyer's memorial to President Kubitschek (news story Sept. 9) is another sample of political intrusion into the fine arts. But similar and successful censorship in our own history yielded an irony that disturbed no one.

As the dome for the United States Capitol was being designed, the sculptor Thomas Crawford was commissioned to create a statue for it. Since the figure was to symbolize American freedom, Crawford considered the freedmen's cap, a borrowing from ancient Rome, appropriate. So the original design of the colossal figure of the woman who was to typify armed freedom wore the freedmen's cap.

But Jefferson Davis, Secretary of War in Pierce's Cabinet (and later, of course, President of the Confederacy) disagreed. He saw in the cap a symbol of abolition, then a massive irritant in American politics. As the War Department was charged with the construction of the Capitol extension and new dome, Davis was the final arbiter.

Crawford, nearing death, resolved the conflict in 1856 with a fascinating

expedient. He fitted on Freedom's head a feathered headdress borrowed from the American Indians. Wonder of wonders, no vociferous politician



sounded any war cry. So to this day the handsome figure atop the Capitol wears a feathered bonnet — a startling, if not incongruous, symbol of American freedom.

DONALD J. LEHMAN  
Washington, Sept. 10, 1981



### Capitol offense

IT IS FREQUENTLY STATED, AS DWIGHT Young did in his March/April Back Page article, that Abraham Lincoln insisted that construction of the Capitol dome continue despite the outbreak of the Civil War as a symbol that the Union would continue. Although Lincoln may have recognized the effect the new dome had on the nation's morale, he did not order continuation.

The government had contracted with Janes, Fowler, Kirtland and Co. of New York to cast, deliver, and install the remaining ironwork for the dome at

seven cents per pound. When the war broke out the next year, the company had 1.3 million pounds of iron at the Capitol awaiting installation. The Lincoln administration advised the contractors that they would not be paid during the war, but they continued to hoist and install the ironwork anyway. Continuing construction was the best means to protect their property, and they trusted the government to honor its debt when peace was restored. Lincoln surely appreciated the symbolic impact of the dome's steady (but slow) progress but could not claim credit for its continuation.

WILLIAM C. ALLEN  
*Architectural Historian*  
*Office of the Architect of the Capitol*  
*Washington, D.C.*

*Letters to the editor should be addressed to Letters, Preservation, National Trust for Historic Preservation, 1785 Massachusetts Ave., N.W., Washington, D.C. 20036. E-mail: [Preservation@nthp.org](mailto:Preservation@nthp.org).*

*Cindy  
So this true? Jean*



5/99

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Joan  
Cindy  
Is this true?

Joan,

I haven't found anything in Baseler mentioning the Capitol. The attached is the only reference to it I have found so far.

We have a file on the Capitol dome which says about the same thing as the above article.

Do you know which issue of PRESERVATION this came from?

Cindy

I'll keep to  
Chg. any  
Lower speed (sp?)  
Joan

Probably sometime  
deeping  
Jan Feb, March  
April or May  
This year



# RECOLLECTED WORDS OF ABRAHAM LINCOLN

*Compiled and Edited by*

*Don E. Fehrenbacher and Virginia Fehrenbacher*



STANFORD UNIVERSITY PRESS, STANFORD, CALIFORNIA

1996

1. *Lincoln said to Dyer that:*

it was a great pleasure to him to appoint old abolitionists to office. — *Dyer's statement, presumably, to Zebina Eastman, reported in Eastman to Herndon, January 2, 1866 (8:472-75), Herndon-Weik Collection. {D}*

JOHN EATON (1829-1906) *Teacher, army chaplain, superintendent of freedmen for Grant.*

1. *In July 1863, the President remarked:*

that there were some people who thought the work on the Capitol ought to stop on account of the war, people who begrudged the expenditure, and the detention of the workmen from the army. . . . In his judgment, the finishing of the Capitol would be a symbol to the nation of the preservation of the Union. If [said he] people see the Capitol going on, it is a sign we intend the Union shall go on. — *Eaton, 89 (1907). {C}\**

2. *During the same interview, Lincoln said:*

You know, a raid in Washington is different from what you military men mean by a raid. With you, it is an attack by the enemy—the capture of soldiers and supplies. With us, it is an attack by our friends in Congress seeking to influence a change in policy. A company of congressmen came to me to protest that Grant ought not to be retained as a commander of American citizens. I asked what was the trouble. They said he was not fit to command such men. I asked why, and they said he sometimes drank too much and was unfit for such a position. I then began to ask them if they knew what he drank, what brand of whiskey he used, telling them most seriously that I wished they would find out. They conferred with each other and concluded they could not tell what brand he used. I urged them to ascertain and let me know, for if it made fighting generals like Grant, I should like to get some of it for distribution. — 90. {D}

*This familiar story, told also by John M. Thayer (q.v.), appeared as early as 1864 in a Democratic jokebook and was a recycling of a witticism attributed to George III.<sup>148</sup> Albert B. Chandler and Moses F. Odell (qq.v.) quoted Lincoln as denying that he had told the story.*

3. *About a year later, in response to a remark by Eaton concerning the Secretary of State, Lincoln declared:*

Seward knows that I am his master.

*He then went on to tell how:* he had pushed the prompt surrender of Mason and Slidell as an act of justice toward England, realizing that in the light

\* C = A quotation recorded noncontemporaneously









#### BURIAL PLACE OF CONSTANTINO BRUMIDI

Here shown for the first time, in a grave Uncle Sam long since forgot, is the resting place of Constantino Brumidi, artist of the Capitol Building. The Italian fresco master and his wife, Lola, are buried in the unmarked half of the Germon family plot, beside twin shafts which mark the graves of Lola's parents.



# Capital Experienced Era Of Building In Lincoln's Time

Americans who take just pride in the gigantic Federal building program in Washington being expedited with millions of public works funds are inclined, perhaps, to feel a bit contemptuous of the Washington of Abraham Lincoln's day, then regarded as the most slovenly capital in any civilized country.

Yet so well informed an authority as Charles Moore, chairman of the Fine Arts Commission, in talking on "Lincoln in Washington," reminded witnesses of today's developments that Washington then was experiencing an era of public building "quite comparable to that which greeted President Franklin Roosevelt's advent."

Moore, who now is taking a major part in carrying out the plan of Maj. Pierre L'Enfant, for future development of the Capital, drew a contrasting picture of the two Washingtons with a wealth of anecdotes and incidents from the life of Lincoln and his associations with the city in which he first appeared as a homesick Congressman in March, 1847.

With respect to some of the architectural designs of this now forgotten building era, Moore cited some of the structures of a later day as a "warning to would-be innovators."

"Invariably and inevitably the forces of human nature and of civilization reassert themselves," he warned, "sweeping to destruction the modernist and his house built on the shifting sands of popular favor."

"Today we talk of Washington as one of the beautiful capitals of the world," he said. "In Lincoln's day this capital, with its 60,000 people, had the reputation of being by all odds the most slovenly, ill-built, forlorn seat of government in any civilized country. Pennsylvania Avenue had a rutted cobblestone pavement. Along the present Constitution Avenue a sluggish creek, known as the Tiber, more sewer than canal, made its slow way to the Botanic Garden, then turned off to the present War College. The residence portion of the city was along F and G Streets and around Lafayette Square.

"Yet, incredible as it now seems, Washington was then experiencing an era of public building quite comparable to that which greeted President Franklin Roosevelt's advent. The Senate and House wings of the Capitol were nearing completion, and the dome was rounding to those superb proportions which mark it is one of the half dozen most satisfactory domes of the world. The extension of the Treasury was in progress. The Interior Department (Patent Office) and the General Post Office across F Street were nearly finished.

"Mr. W. W. Corcoran, most liberal and wisest of Washington benefactors, had built his Art Union, now the Court of Claims. An abundant supply of water was about to come from Great Falls thru a conduit crossing Cabin John Run by the then largest stone

arch in the world. Horse-car tracks were being laid from the Navy Yard to Georgetown, and up Seventh Street to Boundary.

"Robert Mills, brought up in Jefferson's household and trained under Latrobe and Bulfinch, had ruled Government architecture for half a century. Now he was yielding place to Thomas U. Walter, whose plans for the extension of the Capitol had been preferred to those of the elder architect. Thru all changes the architectural style adopted by Washington and Jefferson and exemplified by Thornton in the Capitol, Hoban in the White House, and Hadfield in the Court House, had been adhered to by their successors. This style, based on classical precedents, seemed to the fathers the one style used by cultivated men visibly to express ideas of dignity, power, and grandeur.

"Three notable lapses into the so-called modern architecture of their day came later—the State, War, and Navy Building, the Pension Office, and the Richardsonesque Post Office Department on Pennsylvania Avenue—are now marked either for destruction or for such remodeling as will bring them into harmony with both their dignified predecessors and also with the new structures of the Triangle. In these revolutionary days of new ideas and rapid change, days of urge to break with a despised past, the fate of the Pension Office, State, War, and Navy, and Post Office Buildings should be a warning to would-be innovators. Invariably and inevitably the forces of human nature and of civilization reassert themselves, sweeping to destruction the modernist and his house built on the shifting sands of popular favor."

Lincoln did not plan the city as did George Washington, the fine arts chairman stressed. "He had nothing to do with its development," he said.

"His memorials here are: Ford's Theater, where he was shot; the little brick house where he died; the New York Avenue Church, with its Lincoln room and Lincoln pew; his Summer cottage at the Soldiers' Home; Fort Stevens, where he was under the fire of Gen. Early's raiders. For monuments there are the disintegrating statue, carved by a gravestone cutter, in front of the Court House; the woe-begone figure by Vinnie Ream in the rotunda of the Capitol; Thomas Ball's "Emancipation" group in Lincoln Park, bought with the pennies of freed slaves. The Lincoln Memorial, that superb creation of architect, sculptor, painter, and landscape architect, has taken its place among the masterpieces in the world of art.

"Today Washington and Lincoln stand on the axis of the United States Capitol. The Washington Monument and the Lincoln Memorial typify those two great men and two great ideals which America has contributed to the progress of civilization—liberty and freedom, both dearly purchased with the blood of her cherished sons."

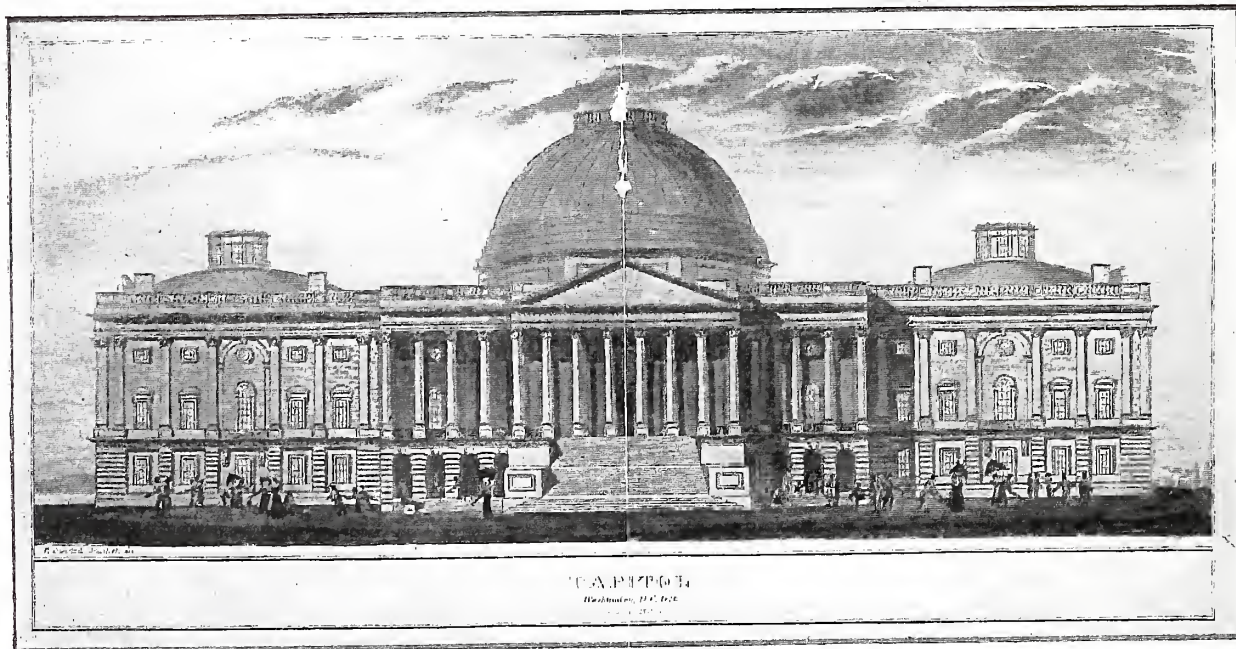
# NATIONAL CAPITOL, 1826

IT would be difficult to find a more charming and desirable view of the National Capitol than the one shown here. It is a hand-colored aquatint by H. and J. Stone after the drawing by Charles Bulfinch. It is dated 1826, and has every appearance of an original water color, which is the chief allure of the old aquatints. It measures about 9 by 17 inches and

47

THE  
MONTH

AT  
GOODSPEED'S



Capitol, Washington, D. C., 1826

is in excellent condition, the colors of the building and costumes of the Americans of a century ago fresh and bright.

The cornerstone of the Capitol was laid September 18, 1793. Though the British officer who was ordered to destroy it lamented that it was "a pity to burn anything so beautiful," the building was, nonetheless, burned by the British at the fall of Washington in 1814, but it was not entirely destroyed, and in the following year reconstruction was begun under Ben-

48

Original hand-colored aquatint after Bulfinch

jamin Latrobe. Charles Bulfinch carried out Latrobe's designs for the exterior (with a few alterations) and designed the interior, being engaged in the years 1817-1830. The original design for the Capitol had been made during 1793-1802 by Dr. William Thornton, and in those years the architects Stephen Hallet, James Hoban, George Hadfield, and Latrobe carried on the work under his direction. The price of the rare and fine aquatint of the Capitol, coeval with its construction, is \$50.

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